



THIS WEEK AT THE THEATRES

SALT LAKE THEATRE—Monday and Tuesday, "The Unwelcome Mrs. Hatch"; Wednesday Matinee and Night, "Magda"; Thursday, Friday, Saturday and Sunday Matinee, Kirke La Shelle company in "The Princess Chic."

GRAND THEATRE—Sunday, First Regiment Band Concert; Monday, Tuesday, Wednesday and Wednesday Matinee, "The Burglar and the Wife"; Thursday, Friday, Saturday and Sunday Matinee, "A Runaway Match."

THEATRICAL people are proverbially generous. Their purses are ever open to comrades in distress and their services are always freely given at benefit performances. It is with regret, therefore, that lovers of the drama and its exponents will learn of the despicable action of a New York managerial firm, Shubert Brothers. That name, by the way, smacks of the "skindicate" and the action of the brothers indicates that if they are not now in the "skindicate" they are so close to it that there isn't much more distance to go.

The Shuberts some time ago secured an injunction to prevent Almee Angeles, the clever little mimic, from appearing for anyone except themselves. This was all right, for Miss Angeles is said to have shown symptoms of a desire to jump her contract. One day, without saying a word to her managers, Miss Angeles appeared at a benefit performance given for the benefit of Marie Dressler. She had no idea any objections would be offered to it, but she forgot the character of her managers.

Through Attorney Hummel they promptly applied for an order adjudging the mimic in contempt of court for disregarding the letter of the injunction. The case has not yet reached a hearing, but every one of us hopes the trial will result in discomfort for the Shuberts. What sordid skinkflints they be, drummed out of all decent theatrical society.

Miss Angeles never violated the spirit of the injunction, although she did violate its letter. A mean-spirited proceeding that of the Shuberts in attempting to punish her for an entirely unconscious fault could not well be imagined. If members of the theatrical profession are wise they will see that the Shuberts suffer for it, too. The boycott is a dangerous weapon to use, sometimes, but a little boycotting of the Shuberts might bring them to a realizing sense of their shortcomings, if the facts are as stated in New York papers.

MISS MAUD ADAMS IN HER COUNTRY HOME, LONG ISLAND

(New York Telegraph.) Some people may claim that there are more beautiful places than Ronkonkoma, where Miss Maude Adams has her country home, but everyone will admit that there is not another spot in Long Island where such absolute rest can be secured.

"Sandy-garth" is the name of Miss Adams' charming home, and it is here that she has been spending a quiet, happy winter.

During the summer months her domicile is a magnet which draws tourists and country boarders from nearby points. In former years the gracious chateau did not try to stem the torrent of visitors which invaded the place at seasons and unreasonable hours, but when the winter came, the advent of cold weather was the signal for the fitting of the festive boarder, the inmates of "Sandy-garth" are no longer annoyed by prowling feet and curious eyes.

The boundary line of Miss Adams' land hems in about 100 acres, and the number and variety of livestock which is raised on it might well excite envy in the heart of a practical farmer. She takes great pride in the farm, and is quite an authority on matters bucolic. Every fine day, and even in inclement

for just such emergencies. With all the force of his good right arm Mr. Pyper brought that bar down on the Italian's head. The fellow groaned, a hollow, dying groan, and rolled to the bottom of the stage. The manager telephoned to the police about the occurrence. The desk sergeant was only mildly interested.

"If you killed the man," he said, "you must take care of the body. We decline to meddle in the affair in any way."

By putting forth a superhuman effort Mr. Pyper managed to drag the corpse into the office. As he laid it on the floor he was surprised to see its lips move.

"George," it said, "hadn't you better be getting up if you want to get down town this morning?"

And Mr. Pyper got up. He swears that the nightmare was produced by "Korihor's" realistic fall down the steps leading to the judges' bench had so impressed him that it was on his mind when he went to sleep.

STORIES ABOUT PLAYERS.

N. C. Goodwin and Maxine Elliott, who are playing their most successful New York engagement at the Knickerbocker theatre, will begin the last week of their stay Jan. 12. They are still drawing crowded houses, and the hearty laughter that is heard, as well as the many curtain calls given to the two brilliant players, are unmistakable evidences of the thorough enjoyment which their patrons find in "The Altar of Friendship."

"The Sultan of Sulu," which begins its third week at Wallace's theatre, New York, is meeting with great success. The musical comedy is by George Ade, who is a member of the New York Alumni Chapter of the Sigma Chi fraternity, which organization, with the members of the Columbia university, gave a theatre party Jan. 12 to see the Sultan of Sulu. The entire lower floor of the house was taken by these two societies.

Years ago Cornelius Ahearn was well known on the variety stage as a clog dancer and a singer of comic songs. Last week he was in New York under peculiar circumstances. For months past Ahearn had made a living by singing in cheap saloons, frequently being paid in free lunches and beer.

The night of his death he sat in the middle of a group of loungers, singing, "Ain't Dat a Shame." In the second repetition of the chorus, just as he got to the words, "Open dat door an' let me in," he pitched forward and lay quite still. When they picked him up he was dead. The ambulance surgeon said that heart disease had killed him.

Lucius Henderson of the Florence Roberts company is still remembered in Salt Lake. He aided Edwin Milton Royle in the first production of "Friends" by the Home Dramatic company. I was then playing in Augustin Daly's company, and Miss Morris had been in Salt Lake before for five years, his last appearance here being in Holland's "The Mysterious Mr. Bugle."

Clara Morris has given another illustration of the independence that has late its letter. A mean-spirited proceeding that of the Shuberts in attempting to punish her for an entirely unconscious fault could not well be imagined. If members of the theatrical profession are wise they will see that the Shuberts suffer for it, too. The boycott is a dangerous weapon to use, sometimes, but a little boycotting of the Shuberts might bring them to a realizing sense of their shortcomings, if the facts are as stated in New York papers.

Manager George D. Pyper of the Salt Lake theatre is a murderer. It seems too bad to speak so harshly about so genial an individual, but the truth must be told. A few nights ago Mr. Pyper was sitting in his office at the theatre. Everybody had gone home and all the lights, except those in the office, were out. Suddenly there came a rap at the door. At first the manager paid no attention, but when the rap was repeated, he answered the door. There stood a burly Italian, a most brigandish-looking sort of person.

Without a word he made a swipe at Mr. Pyper. The manager ducked and grabbed an iron bar which he keeps

weather, she drives over her land and along the public highways, and her pair of sturdy ponies is a familiar sight in Ronkonkoma. The natives greet her with half-fellow-well-met effusion, as if she were an ordinary mortal instead of a goddess, and although she is naturally reserved in manner, she has a pleasant word for every one of them.

Her house contains antique treasures which she picked up here and there on her travels, and the principal room looks like a museum. Quaint, medieval furniture, beautiful tapestries, bronzes and old china are in every corner, and it would seem as though the whole world had been ransacked for specimens of rare bibelot to adorn this country nest. The front and back sitting rooms on the ground floor are large and are divided by a huge fireplace composed of brick and cobblestones. Bare rafters of polished oak make a delightful suggestion for the ceiling, and in the evening when the curtains are drawn and the lamps lighted the whole place has a beauty and individuality that is as rare as it is charming.

Miss Adams is singularly free from the eccentricities of genius. Her only peculiarity appears to be a distaste for the sight of her own photograph. For this reason her mother, who is in sympathy with her in all things, has banished from the house every picture for which she has sat, with the exception of a miniature which is painted on a vase. This exquisite and costly vase

when the curtain went up. Meanwhile Mr. Daly had apologized to the audience and begged their kindest consideration if the young girl who had volunteered should break down and be compelled to read her lines. Well, Miss Morris made good in that first act beyond anybody's expectations, and when her great emotional scene came she fairly lifted that audience out of the chairs and turned it into a wildly enthusiastic mob. Mr. Daly was called before the curtain and an apology from him was insisted upon. He gave it with as much enthusiasm as it had been asked, and then, returning to the stage, walked straight to where Miss Morris was standing. Bending a little he took her face between his hands, and looking straight into her eyes, said: "God, you are homely, but how



you can act!" This he followed with the announcement that no one else save Miss Morris should ever play that role in his theatre again, and no one ever did.

A special from San Antonio, Tex., to the New York Telegraph, says: "Miss Anna Held and her company, chartered by their manager, F. Ziegfeld, while in this city have been playing craps, roulette, faro, etc., and, strange to say, the tyros have won considerable money. After the performance a few nights ago at the Grand the company unanimously voted to go forth and break the banks of San Antonio. At one celebrated faro establishment Miss Held and Miss Marie Courtney are said to have won \$1,200. When morning gave signs of approaching they hired an entire restaurant on the Alamo Plaza and had a lively time until after the sun rose.

An attractive feature of "The Girl and the Judge" is the gowns worn by Helen Grant, as Winifred Stanton. The garments were especially designed for her by Worth of Paris, and it is said that in making them the great dressmaker has surpassed all his previous efforts in stage attire. The richness of the fabrics, the exquisite patterns and the elaborate embellishments combine to render them models of beauty. Wherever these dresses have been seen, feminine theatre-goers have openly expressed their admiration. Their cost is reported to be \$2,500.

Mr. and Mrs. Edwin Milton Royle gave a special performance of "Friends" at Asbury Park, N. J., on Jan. 16. This performance was given so that a London manager might see the play before he produces it in London.

George Wilson, the old-time minstrel and the star of the Haymarket minstrelsy, now out west is to have a permanent home of minstrelsy in this city next fall. A Wall street syndicate, all of whom are friends of his since the "Barlow" days, have bought enough property in Thirty-fifth street, east of Broadway, to build him a large theatre.

Their idea is to make it the most stands on the mantelpiece in one of the sitting rooms, and while Miss Adams is in the house the side bearing her likeness is turned to the wall. When she goes out it is changed back again, and the sweet, sensitive face smiles at the visitor until the reappearance of the original.

Under Miss Adams' personal supervision the landscape gardeners have made the grounds around "Sandy-garth" very beautiful. There is an artificial pond within sight of the veranda. It is frozen over now, but in summer a mass of water lilies, a canoe and some water fowl may be seen on its bosom. The distance from the entrance gate to the house is not long in reality, but it has been made to appear so by various devices which cause the driveway to wind in and out "like a fiddler's elbow," as one of the local stage drivers expresses it. It is certainly an ideal spot in which to recuperate. There are no visitors to receive, no social calls to make; nothing to do save potter around the grounds, or rest, dream and study, as inclination may dictate, and in the clear, crisp air "like a fiddler's elbow," as one of the local stage drivers expresses it. It is certainly an ideal spot in which to recuperate. 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